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CONTEMPORARY ANGLOPHONE THEATRE
IN EUROPE

Maison des Sciences de l'Homme Paris Nord
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ABSTRACTS AND BIOGRAPHIES

Thursday, October 11, 2018
9.45

PANEL: Across Languages
Chair: Claire H elie (Lille University)

1. Maggie Rose (Milan University)

Importing new British plays to Italy. Rethinking the role of the theatre translator

Over the last three decades I have worked as a co-translator and a cultural mediator between the UK and Italy, bringing plays by Alan Bennett, Edward Bond, Caryl Churchill, Claire Dowie, David Greig, Kwame Kwei-Armah, Hanif Kureishi, Liz Lochhead, Sabrina Mahfouz, Rani Moorthy, among others, to the Italian stage. Bearing in mind a complex web of Italo-British relations, I will discuss how my strategies of cultural mediation have evolved over the years as a response to significant changes in the two theatre systems. I will explore why the task of finding a publisher and a producer/director for some British authors has been more difficult than for others, the stage and critical success of certain dramatists in Italy more limited. I will look specifically at the Italian ‘journeys’ of the following writers: Caryl Churchill and my co-translation of *Top Girls (1986)* and *A Mouthful of Birds*, Edward Bond and my co-translation of *The War Plays* for the 2006 Winter Olympics in Turin and Alan Bennett and my co-translation of *The History Boys* at Teatro Elfo Puccini from 2011-2013, at Teatro Elfo Puccini and national tours.

Maggie Rose teaches British Theatre Studies and Performance at the University of Milan and spends part of the year in the UK for her writing and research. She is a member of the Scottish Society of Playwrights and her plays have been performed in the UK and in Italy. She directs the playlist, Intercultural Theatre/Teatro interculturale, Ledizioni, Milan.

Recent publications in the areas of translation and rewriting include: S. Cabras, M. Rose. “La traduzione collaborativa della trilogia di Edward Bond, “The War Plays”. Stratagemmi, vol. 10, 2009, p. 111-131; M. Rose e S. Cabras, “Note di servizio alla traduzione di The History Boys di Alan Bennett. Riferimenti musicali, filmici e letterari” in Stratagemmi, vol. 17, 2011, p. 86-108; M. Rose and C. Marinetti, “The Translator as Cultural Promoter; Or how Renato Gabrielli’s “Qualcosa trilla” went on the Road as “Mobile Thriller”, in Staging and Performing Translation, eds., Roger Baines, Cristina Marinetti, Manuela Perteghella, Hampshire, Palgrave-Macmillan, 2011, p.139-154; M. Rose and S. Cabras. “La traduzione di The History Boys di Alan Bennett: un sfida intertestuale. Stratagemmi, vol. 17, 2011, p. 69-85; C. Marinetti and M. Rose. “Process, practice and landscape of reception: an ethnographic study of theatre translation” in Translation Studies, 2013, vol. 6, p. 166-182; M. Rose, “Marco Baliani’s Theatrical Storytelling of Wonderment”, The Tradition of the Actor-Author in Italian Theatre, ed., Donatella Fischer, Oxford, Legenda, 2013 pp.166-171; M. Rose, “Mediazione,, traduzione, esportazione. Immaginare un nuovo ruolo per il traduttore teatrale” in Stratagemmi, vol. 27, September-November, 2013. p. 147-156; “A Contemporary Appropriation of The Tempest called Caliban’s Castle” in Rewriting Shakespeare for the Contemporary Stage, eds., Estelle Riviere and Michael Dobson, Cambridge, Cambridge Scholars, 2017, pp. 135-142.

2. Giuseppe Sofo (Avignon University)

Translating Caribbean Drama for the Page and for the Stage Walcott’s Drama in French and Italian Translation

Theatre is a process of constant translation, rewriting and adaptation, as these practices are implied in the very act of writing, directing, and performing for theatre. Nagy said that theatre “is a

language”, and Gostand informs us that it is structurally a language and an art-form constructed through plurality. We should thus not only think of theatre as a form of translation because of the recurrent formula which talks of a translation “from page to stage”, but also because of the many different versions implied in the creation of any work of drama, even before and after performance. It would be thus reductive to say that: “whereas the published drama text remains irrevocable and permanent, each theatre performance based on this text is different and unique”, because there is pretty much nothing that is ‘irrevocable’ and ‘permanent’ in drama either. Furthermore, translating Caribbean plays which include passages in Creole entail different approaches according to the target language chosen. If the language the play is being translated into has been subjected to a process of creolization itself, as is the case of French in the Antilles, the creolized versions of French could be used in the translation, but what happens when the target language is Italian, for example, which has a history of dialect but no Creole? My paper will analyse the several stages of textual fluidity that are implied in the revision and translation of Derek Walcott’s plays for the French and the Italian stage and page, to unveil all the different layers of rewriting and translation entailed in the formation of the canon, or counter-canon, of contemporary anglophone theatre, and in its reinterpretation, and to contribute to an outlining of the different approaches that can be adopted in the translation of a Caribbean text.

Giuseppe Sofò is a researcher of French language and translation at the Ca’ Foscari University of Venice, he holds a Ph.D. (Doctor Europaeus) from the University of Avignon and the University of Rome, La Sapienza, with a thesis on translation and rewriting of francophone and anglophone Caribbean drama, with a focus on the works of Aimé Césaire and Derek Walcott. He has translated several Caribbean authors into Italian, and has published a work on translation and rewriting (*I sensi del testo: Scrittura, riscrittura e traduzione*, Novalogos, 2018) and coedited a collection of essays on translation (*Sulla traduzione: Itinerari fra lingue, letterature e culture*, Solfanelli, 2015).

3. Maria Elena Capitani (Parma University)

An English Playwright on the Italian Stage: Exporting Translating, and staging Martin Crimp’s Drama

Defined by Aleks Sierz as “one of British theatre’s best-kept secrets”,¹ Martin Crimp has never been a prophet in his own country, where the average theatregoer looking for a good night out is not interested in cryptic and challenging drama. Nevertheless, most of Crimp’s ambiguous plays have entered the repertoire of several theatres across Europe and overseas (remarkably, *Attempts on Her Life* (1997) has been translated into more than twenty languages). The reasons why this elusive English dramatist is so appealing abroad are to be found in his Continental influences: ‘Crimpland’ is an in-between theatrical space where different traditions such as the absurd, surrealism, and – according to some critics – even post-drama intermingle and converge with a British flavour.

As the variety of Italian productions suggests, Crimp’s work has been well received in the Bel Paese. His first encounter with the Italian stage dates back to 1996-97, when ‘Intercity Festival’ in Sesto Fiorentino was devoted to London, the home of British new writing. In 1996, Crimp’s *The Treatment* was translated into Italian (*Il trattamento*) and staged under the direction of Roxana Silbert. Even more interestingly, in collaboration with ‘Intercity Festival’, in 1997 Ubulibri published *Nuovo teatro inglese* (*New English Theatre*), a collection of Nineties plays introduced by Michael Billington including Sarah Kane’s *Blasted* (*Dannati*), Mark Ravenhill’s *Shopping and Fucking*, Jez Butterworth’s *Mojo*, Philip Ridley’s *The Pitchfork Disney* (*Il killer Disney*) and Martin Crimp’s *Attempts on Her Life* (*Attentati alla vita di lei*). In 1999, his postmodern masterpiece was directed by Katie Mitchell as *Tracce di Anne* at

¹ “Theartsdesk Q&A: Playwright Martin Crimp” (available at: <http://www.theartsdesk.com/theatre/theartsdesk-qa-playwright-martin-crimp>, last accessed 17 December 2017).

the Piccolo Theatre in Milan, two years after Giorgio Strehler's death: Crimp had officially attracted the attention of institutional theatre. At the dawn of the new millennium, in 2000, his most traditional play, *The Country*, was first presented by Franco Però at Benevento Città Spettacolo and later staged at Brescia's Teatro Stabile under the direction of Cesare Lievi (2001).

After an overview of Crimp's reception in Italy, this paper will focus on the experimental and intensive work carried out by Accademia degli Artefatti, a theatrical company based in Rome and founded in the early Nineties by Fabrizio Arcuri, a talented director who believes in contemporary theatre as a crosspollination of art forms. Fascinated by the meaningful ellipses and linguistic ambiguities permeating Crimp's plays, Artefatti started exploring the 'unsaid' in this slippery theatrical territory with the trilogy *Tre Pezzi Facili – Meno Emergenze (Fewer Emergencies)*, *Avviso alle donne irachene (Advice to Iraqi Women)*, *Faccia al muro (Face to the Wall)* – which received the prestigious Ubu award in 2005. In that year, the company presented *Attempts on Her Life/ Attentati alla vita di lei – 17 soggetti per il teatro*, followed by *Be-sides (Misanthropo: Molière / Crimp)* (2006), as part of the wider project 'Dress-code: Reality' (2001-2006), which included – among others – plays by Chris O'Connell and Sarah Kane, showing how contemporary British theatre is a breeding ground for aesthetic (and ethical) investigation.

Dr Maria Elena Capitani holds a BA and an MA in English and French from the University of Parma (Italy), by which she was awarded the title of 'Doctor Europaeus' in April 2016 for her dissertation "The Politics of Re-(en)visioning: Contemporary British Rewritings of Greek and Roman Tragedies". In 2014 and 2015 she was a Visiting Scholar at the Universities of Barcelona (Spain) and Reading (UK).

Her research interests lie in twentieth- and twenty-first-century British literature and culture, with a special focus on drama, fiction, intertextuality, identity, and translation for the stage.

She has presented papers at international conferences across Europe and published various articles and book chapters on contemporary British dramatists such as Martin Crimp, Sarah Kane, Tony Harrison, David Greig, and Liz Lochhead.

She teaches English Literature and Language at the University of Parma and is currently working on the proposal for a monograph based on her PhD thesis.

Thursday, October 11, 2018

9.45

PANEL: Crossing the Line

Chair: Paola Bono (Rome University)

1. Vicki Ann CREMONA (Malta University)

Maltese audiences and theatre in English: choice and controversy

The German historian Jurgen Osterhammel contends that since '1920 at the latest, [the English Language] had become geographically the most widespread language in the world and culturally the most influential' (2014: 783). This explains, in part, the spread of Anglophone theatre across the globe, and its contemporary relevance. When speaking about a former British colony such as Malta, however, the word 'contemporary' requires qualification. Many playtexts dating from the late fifties and early sixties that had been presented at the time on American and British stages, appeared 'contemporary' to Maltese audiences in the seventies and eighties, mainly because they had never been staged before. The impression of 'contemporaneity' given by these works was often due not only to their international fame, but also to their subject matter, which appeared daring and in certain cases, proved controversial, creating social debate and even bringing about censorship. In fact, choice of plays in Malta depended heavily on two main characteristics: success

at the West End, or the polemical quality of the subjects dealt with. Certain subjects have even given rise to public discussion, also due to Maltese cultural characteristics and religious choices. They have even led to debate about censorship, and contributed to its abolition. This paper will deal with the choice of plays in Malta from the 1970s up to current times. Although Malta achieved independence from Britain in 1964, plays in English, generally by English authors, continue to dominate the Maltese stage. This paper will mention certain important plays in the last quarter of the twentieth century and focus on plays that have been presented since the year 2000. It will examine the choice of Anglophone authors in theatre in Malta, and the reasons for their selection, as well as any influence they may have exerted on local writers. It will discuss the choice of playtexts also in the light of the Maltese historical context.

Vicki Ann Cremona is Chair of the School of Performing Arts at the University of Malta. She was formerly Maltese Ambassador to France and to Tunisia. She has various international publications, including her most recent: *Carnival and Power. Play and Politics in an Island Colony*, published by Palgrave Macmillan.

2. Cyrielle Garson (Avignon University)

Balancing Acts: European Perspectives on Anglophone Verbatim Theatre

What happens when an Anglophone verbatim production moves to a non-Anglophone European country? Can a verbatim piece be categorised as verbatim theatre when it undergoes a change of language and (theatrical) culture? How does verbatim theatre perform in such a scenario and might it be useful to invoke Lehmann's theorisation of the postdramatic to account for these potentially new relations of aesthetics? And if not, what other theoretical approaches may we test against these phenomena? In spite of its European heritage (i.e. Erwin Piscator and Peter Weiss) and influence, verbatim theatre is often perceived as a strictly British or Anglophone strand of performance, especially since its much-vaunted renaissance in the mid-1990s. If its impact on the Australian, Canadian and American stages has been the object of numerous publications (Forsyth and Megson 2009; Brown 2010; O'Connor 2013), it would seem that few scholars have reflected on its current transfers and developments throughout Europe. To address this gap in the critical literature, this paper will attempt, in the first instance, to measure and map these cultural crossings and reappropriations through several high-profile case studies including David Hare's *Stuff Happens* (2004), Alan Rickman and Katharine Viner's *My Name is Rachel Corrie* (2005) and Dennis Kelly's mock-verbatim piece *Taking Care of Baby* (2007). The goal of this paper is not so much concerned with assessing direct influences that Anglophone verbatim performances such as Moisés Kaufman's *The Laramie Project* (2000) have produced on European stages; it seeks to look beyond translation and adaptation works, and instead looks at those European practitioners that actively sought to challenge and question the prevalent documentary realism of Anglophone verbatim theatre. Conversely, this study will shed light on some overlooked European verbatim productions (e.g. Klaus Pohl's *Waiting Room Germany* (1994); Niklas Rådström's *Monsters* (2004); Belgian theatre company Victoria's *Aalst* (2005)) that have marked Anglophone theatre history and deserve, as such, to be critically examined. In addition to demonstrating a capability for transforming the documentary realism of Anglophone verbatim theatre, it will be argued that these European productions frequently seek to draw attention to its gaps and absences.

Cyrielle Garson is a temporary lecturer (ATER) in English in the LEA Department and a member of the team 'Cultural Identity, Texts and Theatricality' (ÉA 4277) at the University of Avignon in France, where she conducts research in contemporary British theatre, specialising in documentary, experimental and political practices. She is also the secretary of Radac (the French Society for the Study of Anglophone Theatre in English). Besides a 2015 article and interview published in *Coup de Théâtre*, her latest publications include a chapter on documentary plays in *Aesthetics and Ideology in Contemporary Literature and*

Drama (Cambridge Scholars, 2015) as well as three related journal articles in the *Journal of Contemporary Drama in English* and *Études Britanniques Contemporaines*. She is currently turning her PhD dissertation (for which she won one of the CDE bi-annual awards in 2018) into a monograph charting the aesthetic development of contemporary verbatim theatre in Britain.

3. Cristina Cavecchi (Milan University)

The Drama of New Galleries: Performing Tim Crouch's ENGLAND in Naples

Over the last thirty years the attention that British playwrights have paid to existing collections, museum spaces and questions of curatorship is amazing. In the wake of Samuel Beckett quite a lot of playwrights appropriated the motif of the museum to question issues such as spectacularisation, authenticity and identity in Margaret Thatcher's era and Tony Blair's cool Britannia, later. It's enough here to mention Timberlake Wertenbaker, David Edgar, Alan Bennett, Mark Ravenhill, Nick Dear, Lee Hall, Tim Crouch: in different ways, they all try to capture the late Eighties' debate on the need to re-define a specifically British art and identity – a debate which partly resulted from the impressive Young British Art movement. One can talk of a sort of “importing” of museum motifs on the British stage and also, even more interestingly, of an interchange between theatrical space and museum space which seems to have intensified over the last twenty years. The museum/gallery holds the mirror up to the theatre which, in turn, through the museum/gallery, questions the status of art and analyses its relationships with the viewers and with the institutions. Furthermore, British theatre seems to be particularly receptive to the changes in the grammar of museums and contemporary art galleries. In the first part of my paper, I will briefly assess how this “importing” of gallery into British theatre happens and I will also try to determine the cultural and dramaturgical causes of Italian directors's complete lack of interest in most of these plays. Intriguingly, with the exception of Tim Crouch's work, none of these plays, despite being very successful in Britain, have ever been staged in Italy. In the second part of the paper, I focus on Crouch's *ENGLAND*, a “play for galleries” where the space of the theatre is destined to be linked inextricably to the space of the galleries where the performance takes place, since each location gives rise to an immediate dialogue with the galleries' collections and displays and also modifies the dynamics of the performance by affecting the spectator's perception. In particular, I will analyse Carlo Cerciello's production for the 2008 Napoli Teatro Festival Italia when the play was performed each night in a different gallery in Naples.

Mariacristina Cavecchi is a Senior Lecturer at Milan State University. Her main areas of interest include contemporary British theatre and the 20th and 21st-century appropriations of Shakespeare's plays for theatre and cinema, Prison Shakespeare, Shakespeare in street art. She is the author of *Cerchi e cicli. Sulle forme della memoria in Ulisse* (2012), and *Shakespeare mostro contemporaneo* (1998). She was part of IASEMS board (Italian Association of Shakespearean and Early Modern Studies). She is currently working on the volume *Staging the Art Museum. Artworks, connoisseurs, curators and art dealers in contemporary British Theatre*.

Thursday, October 11, 2018
9.45

PANEL: Blasting Borders

Chair: Chris Megson (Royal Holloway)

1. Marta TIRADO (Barcelona University)

Blasted's First Catalan Theatre Production (2018, TNC, dir: Alicia Gorina): Spectatorship and National

Blasted (1995), by Sarah Kane, was premiered for the first time in Catalonia the last January 11th, 2018. In the Catalan theatrical context, this premiere was conceived as a crucial step for the construction and consolidation of the national theatre culture at an artistic and critic level. From the perspective of the performance's creative team, *Blasted's* Catalan premiere redresses the historic grievance of never having staged Kane's contemporary classical play in Catalonia, while also vindicating the author's postmodern dramaturgy as the key to understanding the 21st-century theatre. From the local critics' perspective, *Blasted's* Catalan performance would be metaphorically understood as the attainment of adulthood by the whole national audience.

In this sense, it is relevant that *Blasted* was programmed at the Teatre Nacional de Catalunya (TNC, National Theatre of Catalonia), which is the main dramatic and performing arts centre of the country. On the one hand, because the TNC has the goal of consolidating the theatre written and staged in Catalan through translating and performing the classical works that belong to the European theatrical repertoire (Aeschylus, Shakespeare, Chekhov, etc.), as a way to root our theatre with the European dramatic tradition. Kane's other plays as well as the work of contemporary playwrights such as Beckett, Pinter or Churchill have been usually performed in small theatres whose main purpose is the theatre research and experimentation. Therefore, including *Blasted* in the TNC's annual programme it is reaffirmed the play's value as an essential contemporary classic to link the Catalan theatre with the postmodern Western tradition. On the other hand, *Blasted's* premiere at the TNC is also relevant because it emphasises the interest of our National Theatre in challenging the usual realistic dramatic parameters of its theatre programme, whose target audience is the general and middle-aged spectator. *Blasted's* Catalan scenic production, directed by Alicia Gorina, delves into the naturalism's rupture as mechanism to critically analyse the violent roots of our society, as Kane proposed in her play. The performance, therefore, endeavours to expand the critical and reception horizons of the Catalan audience.

Although the objective of bringing the Catalan audience closer to the fragmented and non-naturalistic drama is shared by the critics and the spectators who are familiar with postmodern dramaturgy, the TNC's usual audience and the most conservative critics reacted with the same attitude of rejection against the performance than Kane's play received in 1995. This paper aims to analyse the Catalan reception of *Blasted's* first national production, focusing on the contrast between those spectators who vindicate the need of performing this play in order to tackle the dramatic rupture and the violence proposed by the piece, and those who brutally confront this decision. The analysis will take into account, first of all, the Catalan premiere's theatrical reviews. And, secondly, the role was played by the play's dramatic rupture to develop a critical discourse on violence, which is drawn in the dramatic text and intensified in the TNC's production.

Marta Tirado is a PhD candidate at the University of Barcelona, member of "British Theatre in the Twenty-First Century: Crisis, Affect, Community", a four-year research project funded by the Spanish Ministry of Economy and Competitiveness and by FEDER (European Union), and part of the "Contemporary British Theatre Barcelona" research group (CBTBarcelona)). She is currently working on her PhD thesis focused on the representation of the relationship between the Self and the Other in Sarah Kane's work from an ethical and an aesthetic perspective, supervised by Dr. Mireia Aragay. As a practitioner, she was dramaturge and assistant director in the first Catalan theatre production of Sarah Kane's *Blasted*, directed by Alicia Gorina (Temporada Alta Festival, 2017), and Teatre Nacional de Catalunya (Barcelona, 2018). She was also research assistant and member of the project "Ethical issues in contemporary British theatre since 1989: globalization, theatricality, spectatorship", and Visiting Research Student at Royal Holloway, University of London (2015).

2. Christina CHATZIVASILEIOU (Thessaloniki University)

Love them or kill them: a cross reading of in-yer-greek face between Sarah Kane and Lena Kitsopoulou

Kane and Kitsopoulou. Both having a surname started with a “K”. Both talented. Both prefer no logos, no labels. Drawing on contemporary greek playwright Lena Kitsopoulou and in particular her play with the long title: ‘ *A day, just like any other day, in one of the many flats in Athens, those that have secure doors and comfy sofas, in a state of frenzy. Or the futility of living*, (2015), this paper will make a cross reading between Sarah Kane and Lena Kitsopoulou as in -yer-face dramatists based on economic, political, and social topography. For that reason, methodological tools of phenomenologists such as Michel Foucault and Jean Baudrillard will be adopted. In particular, this paper will address the need to discuss *Blasted* and *A day just as any other day* (...) focusing on violence in the light of Thatcherite related to greek debt crisis.

Dr. Christina Chatzivasileiou (School of Drama, Faculty of Fine Arts, Aristotle University of Thessaloniki), is a freelance stage director, academic in the topic of In-Yer-Face theatre and awarded playwright. Christina has represented Greece in Union des Théâtres de l’Europe and in 50th Berlin Theatertreffen and co-operates with the National theatre of Northern Greece. Her recent directing credits include *The Reunification of The Two Koreas*, *Coriolanus*, (Gorky Theater, Rostov, Union of Theatres of Europe 2016), *Sotiria Is My Name*, *The Beauty Queen of Leenane* and many other projects. Currently, she is working on an adaptation of a contemporary greek novel. She teaches at School of Drama, Faculty of Fine Arts, Aristotle University of Thessaloniki. <https://christina.chatzivasileiou.gr/>

3. Sara SONCINI (Pisa University)

Theatre-making with Sarah Kane: 4.48 Psychosis on the Italian stage

This paper situates itself within a wider research project on the reception and reproduction of Sarah Kane’s drama in Italy. Possibly as a consequence of the unhelpful scandal raised by her debut play *Blasted*, theatre practitioners in the UK initially showed some reluctance in bringing Kane’s work to the stage; but this was by no means the case across the Channel, where the writer’s sustained endeavour to break formal boundaries has been noticeably paralleled by the striking readiness shown by her plays to cross *national* boundaries. Though this is seldom acknowledged in the burgeoning critical literature, Italian theatre-makers have been at the forefront in driving the process whereby Kane’s oeuvre was quickly taken on by the European experimental scene as an iconic expression of the contemporary *Zeitgeist*.

In this talk I will concentrate on *4.48 Psychosis*, by far the most widely performed among Kane’s plays in Italy (and elsewhere). From 2001, when it was first presented to Italian audiences, up to the present day, Kane’s script has received over thirty professional productions – an extraordinary amount by all accounts, but particularly so in a country that has traditionally proved impervious to new writing and non-canonical voices. Perhaps even more than for its unrivalled popularity, however, *4.48 Psychosis* stands out as a unique case because of the readiness with which it has been reworked and reshaped by Italian theatre practitioners, with adaptations, rewrites and even parodies following hard on the heels of the play’s first stagings. Undoubtedly instigated by the openness and flexibility of Kane’s script, the creative responses I will be examining are marked by a considerable variety of staging practices and dramaturgical approaches, and by a parallel desire to extend the theatrical vocabulary of performance by relying on a plurality of languages and media. The processual counterpart to this fluidity of forms is the frequent overlap between the figures of writers, directors and performers, and their respective roles and prerogatives, as they engage creatively with Kane’s writing. With their tendency to merge different forms and agents of creativity, the more innovative Italian performances of *4.48 Psychosis* seem specifically designed to

challenge the distinction between text-based and devised theatre and, more in general, to invite a perception of theatre-making as an all-inclusive collaborative endeavour.

Sara Soncini is a researcher in the Department of Philology, Literature and Linguistics at the University of Pisa. Her main interests lie in contemporary British and Irish drama, with specific emphasis on the representation of war and conflict and the aesthetics and politics of intertextual and metatheatrical strategies, but she has also engaged extensively with modern-day appropriations of Shakespeare (stage productions, translations, adaptations) and with Restoration and 18th-century theatre. She is the author of a monograph on 20th-century rewritings of Restoration drama, *Playing with(in) the Restoration* (ESI, 1999), and the co-author of *Percorsi nel teatro inglese dell'Ottocento e del primo Novecento* (ETS, 2013). Her latest book-length study, *Forms of Conflict: Contemporary Wars on the British Stage*, was published in 2016 by the University of Exeter Press. Her edited volumes include *Myths of Europe* (Rodopi, 2007), *Crossing Time and Space: Shakespeare Translations in Present-Day Europe* (Plus, 2008) and *Shakespeare and Conflict: A European Perspective* (Palgrave Macmillan, 2013).

Thursday, October 11, 2018
14.00

PLENARY PANEL

Chair: Susan Blattes (Grenoble University and President of RADAC)

Towards a European research network around Anglophone contemporary theatre?

Thursday, October 11, 2018
15.00

ROUNDTABLE 1: AUTHORS

Chair: Christine Kiehl (Lyon 2 University and Vice-President of RADAC)

Arnaud Anckaert and **Capucine Lange (stage directors)** created le Théâtre du Prisme, a French company based in the Hauts-de-France, in 1998. Their repertoire focuses primarily on contemporary Anglophone theatre : they have premiered the French creations of Dennis Kelly's *Orphans* (*Orphelins*), Nick Payne's *Constellations*, Alice Birch's *Revolt. She said. Revolt again*, and Duncan Macmillan's *Lungs* (*Séisme*). The company was a partner of CDN Comedy Bethune, for 3 years (2014-2017) and has been associated with the Theater Jacques Carat in Cachan since September 2017. In 2013 **Arnaud Anckaert** and **Capucine Lange** created **Prise Directe**, a project celebrating today's playwriting in the biennial Direct Socket Festival, with readings, shows and performances.

Christina Chatzivasileiou (School of Drama, Faculty of Fine Arts, Aristotle University of Thessaloniki), is a freelance stage director, academic in the topic of In-Yer-Face theatre and awarded playwright. Among her directing credits Christina has represented Greece in Union des Théâtres de l'Europe, in 50th Berlin Theatertreffen and more. She teaches at School of Drama, Faculty of Fine Arts, Aristotle University of Thessaloniki. Currently she is staging "The Reunification of The Two Koreas" by Joël Pommerat.

Jérôme Hankins, stage director, actor and translator, is an associate Professor at the University de Picardie Jules Verne. His research focuses on Elizabethan drama, contemporary drama, staging and acting direction. He was the director of the l'Ecole Normale Supérieure Theatre at Ulm and is now the artistic co-director of the Maison de la Culture du Havre. As a stage director he was an associate to the Théâtre National de Toulouse and the Théâtre-Studio d'Alfortville and is now the director of L'Outil compagnie (Oise). He staged Bond's plays for younger audiences: *Les Enfants* (2002), *Numéro d'équilibre (The Balancing Act)* (Festival d'Avignon 2006, Théâtre National de la Colline, 2007). In 2016, he organised the 1st European Conference on Edward Bond (Amiens) and created *Le Bord (The Edge)*, Cartoucherie de Vincennes, June 2018. As a translator, he has participated in the new edition of Shakespeare's works *Œuvres complètes de Shakespeare, Pléiade (Jules César)*. He first translated Edward Bond for the Festival d'Avignon 1994 with *Bingo*, and continues to translate his theoretical essays.

Catherine Hargreaves is a French and English director, actress, teacher and translator. She works mainly in France and her company, les 7 sœurs, is based in Lyon. She has often directed British plays she has translated (Mark Ravenhill, Tim Crouch...) or plays she has written herself. Last season, her association to the Théâtre Nouvelle Génération – Centre Dramatique National de Lyon enabled her to develop her research on Tim Crouch's theatre. She is currently writing *White Mo(u)rning (Deuil Blanc)*, directing two plays by Tim Crouch (*An Oak Tree (Un Chêne) - I, Malvolio, (Moi, Malvolio)*) and preparing a production of *As you Like it* for 2020. She is also touring in an international production with the Blitz Theatre Company (Greece) and teaches at the national French theatre school (ENSATT) and sometimes abroad (National Theatre of Tunisia, Maison Française d'Oxford...)

Isabelle Starkier studied French literature at the Ecole Normale Supérieure, Paris, and is an associate Professor in drama studies at the University d'Evry. She is a stage director, an actress, and she directs her own company. Her research focuses on the articulation between theory and practice and on the questions of identity and alterity. Her most recent plays include *Le Bal de Kafka*, Timothy Daly's *The Man in the Attic (L'homme dans le plafond)*, *Le bourgeois Gentilhomme*, *Un gros grand gras Gargantua*, *Le tango des étoiles errantes*. She has written an essay on antisemitism « Le juif et l'assassin », Editions Acoria), and a translation of *The Merchant of Venice (Le Marchand de Venise*, Editions du Bord de l'eau). She has also contributed to several drama dictionaries. She is a fellow researcher at SACRe and a member of SLAM reserach center.

Thursday, October 11, 2018

16.30

KEYNOTE ADDRESS (1): Elisabeth Angel Perez (Sorbonne University)

The 'Devenir-French' of the Play: Contemporary British Theatre in France and in French

Elisabeth Angel-Perez is Professor of English literature and drama at the University of Paris-Sorbonne. She has published extensively on modern and contemporary theatre and drama and in particular on the works of Harold Pinter, Howard Barker, Jez Butterworth, Caryl Churchill, Martin Crimp, Sarah Kane, Tim Crouch or Debbie Tucker Green. Her most recent books include *La Haine de Shakespeare* (2017), *Tombeau pour Samuel Beckett* (2015), *Endgame : Le théâtre mis en pièces* (2009), *Hunger on the Stage* (2008), *Le Théâtre anglais contemporain* (2007), *Voyages au bout du possible : Les théâtres du traumatisme de Samuel Beckett à Sarah Kane* (2006), *Howard Barker et le Théâtre de la Catastrophe* (2006). She has edited or co-edited a number of journal issues on contemporary theatre among which *Things in Contemporary British and Irish Theatres* (2008), *Changing Voices* (2013), *Animals on the Stage* (2016), *Tim Crouch on la scène émancipée* (2017). E. Angel-Perez has also translated plays by Barker,

Churchill, Crimp, David Harrower, Nick Gill, Lucy Kirkwood, David Lloyd, David Mamet and Nick Payne.

Thursday, October 11, 2018
18.00

Play (surtitled in English) : *An Irish Story* by Kelly Rivière

Half Irish half French, **Kelly Rivière** trained at the Conservatoire de Lyon in classical and contemporary dance and drama at the école Florent. In France, she worked with the stage directors Sarah Siré, Jalie Barçilon, Guy Freixe, Claire Rengade, Karin Serres, Patrice Douchet, Philippe Calvario, Arnaud Cathrine and Zmorda Chkimi, and in England with directors Mark Storer and Caitlin McLeod. Member of Maison Antoine Vitez since 2005, she has translated, alone or in collaboration, plays from English to French (Mike Bartlett, Gary Owen, Laura Wade, Debbie Tucker Green), all published by Actes-Sud Papiers. She is also a teacher in theater and translation with various structures (theater schools, universities). In 2016, she begins to write *An Irish Story / Une histoire irlandaise*, a bilingual show about the quest for her origins.

Friday, October 12, 2018
9.00

PANEL: National Stages (1)

Chair: Enric Monforte (Barcelona University)

1. Radojka Vukčević and Marko Radulović (Belgrade University)

American and British Playwrights in the Belgrade National Theatre from 2005/2006 to 2015/2016

I will deal with the reception of Anglophone playwrights and types of plays which were performed in Belgrade National Theatre from 2005/2006 to 2015/2016. It looks at Anglophone theatre from across its borders in the light of the Serbian culture and its production conditions. Special attention is paid to the socio-cultural impact on Serbia and its theatre productions. I will then analyze the playwrights and their plays staged at the Belgrade National Theatre (Tom Kushner, Tennessee Williams, John Osborne, Mark Ravenhill, Howard Barker, Ronald Harwood), and also try to find out why some others were neglected or rejected in this period.

The paper addresses questions concerning practitioners, programmers and audiences, such as: access to Anglophone theatre, motivation, cultural and repertoire politics, the impact of productions on critics and audiences. Some questions are discussed through interviews with practitioners from Belgrade National Theatre (Božidar Djurović, former Head of Drama Department of the National Theatre and its General Manager; Radoslav Milenković, theatre director; and Djordje Krivokapić, translator). It is expected that this research will contribute to the ultimate objective of the Conference: setting up a “European research network focusing on Anglophone theatre.”

Radojka Vukčević is a professor of American Literature at the Faculty of Philology, at the English Department, Belgrade, Serbia. Her research and teaching interests are in the field of the history of American literature, Modernism and Postmodernism. She has published a few books and numerous articles on American Literary History, American Drama, William Faulkner, Women Studies, Reception of Serbian and Montenegrin authors in the USA, etc. She is an editor of the

English Department journal *Belgrade BELLS*. She is currently working on the reception of American Drama in Serbia, and teaching a Ph.D. course on American Drama.

2. Vesna Tripković-Samardžić (Mediterranean University, Podgorica)

Contemporary Anglophone Theatre on Montenegrin Stages from 2000-2001 to 2015-2016

I will deal with the reception of contemporary Anglophone playwrights in four Montenegrin theatres (the Montenegrin National Theatre in Podgorica, the City Theatre in Podgorica, The Royal Theatre Zetski Dom in Cetinje and Nikšić Theatre) from 2000-2001 to 2015-2016. The research is focused on the analysis of the contemporary Anglophone playwrights and plays which were of particular interest to the theatre practitioners, audiences, writers and critics in Montenegro in the first decades of the 21st century (Tennessee Williams, Arthur Miller, Edward Albee, Samuel Becket, Steven Berkoff, Edward Bond, Patrick Marber, Martin McDonagh, Harold Pinter, Nick Wood, Sam Shepard, Murray Schisgal, Ray Cooney, Vladimiro Ariel Dorfman, Anthony Neilson, Christopher Durang, Sheldon Silverstein, Peter Quilter and Woody Allen). I will also look at the factors which determined the reception of these authors, the type of plays that had the greatest impact on critics and audiences in that period and the criteria applied when programming the plays. In addition to the data obtained from the theatre archives (repertoire, press clipping etc.) and theatre journals, the research includes the interviews with the famous Montenegrin theatre practitioners and theatrologists, with a view to creating a clearer picture of the reception of Anglophone theatre on Montenegrin stages. Aimed at discovering the relationship between specific cultural, historical, economic and sociological circumstances in Montenegro and the reception of the Anglophone plays and authors, this research is an attempt to look at the Anglophone theatre from the perspective of the Montenegrin culture.

Vesna Tripković-Samardžić is a teaching assistant at the Faculty of Foreign Languages, University Mediterranean, Podgorica, Montenegro. Her main fields of work and interest include Anglophone drama, film adaptations of plays and the reception of Anglophone drama in Montenegro. She has taught courses in British and American literature and culture and published a few articles on American drama and the adaptation of Tennessee Williams's work for film and theatre. She is currently teaching courses in Modern English Language at the University Mediterranean and is doing research on the reception of contemporary Anglophone drama in Montenegro.

Friday, October 12, 2018

9.00

Panel: Feminist Readings

Chair: Clara Escoda (Barcelona University)

1) Serena Guarracino (Napoli & L'Acquila University)

Feminist Practices in Caryl Churchill's Italian Translations

This paper intends to offer an overview of the recent translations and stagings of Caryl Churchill's work developed under the project "Non normale, non rassicurante". Named after one of the few essays where the playwright illustrates her theatrical vision (*Not Ordinary, Not Safe*, 1960), the project, helmed by scholar and translator Paola Bono, includes at the moment of writing four published volumes of translations, including both preexisting and new translations which, while

devised specifically for the page, have either been developed from or resulted in representations on stage, leading to first Italian *mise-en-scène* of both classical and new works, among them *Cloud Nine* (1979), *Seven Jewish Children* (2009), and *Pigs and Dogs* (2016). While the project presents multiple points of interest, this paper aims to explore how Italian translations have interpreted Churchill's far-reaching feminist vision both on the page and on stage. Feminist translation and translation for the theatre are the main methodologies through which the contribution will elaborate the analysis of *Settimo cielo*, staged for the first time in Rome in February 2018. The translation by Riccardo Duranti, published in *Teatro III* (2016), is actually among the earliest of a work by Churchill, having first been published in a pioneering volume from 1990, edited by Laura Caretti. The 2016 volume features the 1990 translation with some significant editing, showing a deeper awareness of the gender politics of the Italian language and how they interact with the issues raised by Churchill's play. The staging likewise confronts the distance between 1979 Britain and 2010s Italy as well as the issues and frictions emerging in the European feminist debate in recent years: the result witnesses the role of Anglophone theatre, and of Churchill's work in particular, in raising debate and political awareness on the contemporary scene, and shows how translation can work as a feminist practice in present-day Italian theatre.

Serena Guarracino teaches English Literature and Theatre at the University of L'Aquila. Her research interests encompass theatre in English, theatre translation, and postcolonial fiction, with a methodological preference for gender, performance, and cultural studies. She authored *La primadonna all'opera. Scrittura e performance nel mondo anglofono* (2010), and *Donne di passioni. Personagge della lirica tra differenza sessuale, classe e razza* (2011). She has also published a series of articles on the role of the postcolonial writer in the public arena, featuring as case studies Salman Rushdie, J.M. Coetzee, Caryl Phillips and Chimamanda Ngozi Adichie. Her more recent monographic work is *La traduzione messa in scena. Due rappresentazioni di Caryl Churchill in Italia* (2017).

2) Gioia Angeletti (Parma University)

Wanting Recognition: Twentieth-Century and Contemporary Scottish Women Playwrights in Italy

The Year 2000 marked a crucial turning point in the reception of twentieth-century Scottish drama and theatre in Italy: under the editorship of Margaret Rose and Valentina Poggi, a collection of essays was published, re-assessing the importance of decentred and "regional" playwrights against the predominance of London-based ones. In 2001, another volume, edited by Rose, Mariacristina Cavecchi and Sara Soncini (*Caledonia Dreaming*), also intended to recognize "Scottish" theatre a physiognomy and identity of its own within the variegated panorama of 20th-century "British" theatre, eliciting the Italian readership's familiarity with works by Scottish playwrights who, since then, have received different degrees of attention from Italian stage directors, translators and producers. Several of David Greig's plays, for example, have not only been translated into Italian but also put on stage by various Italian companies around the country (2013, *Being Norwegian* directed by Roberto Rustioni at the Teatro Belli in Rome). Not all the playwrights examined in the above-mentioned volumes have achieved the same success in Italy. In fact, most 20th-century Scottish women dramatists are hardly known in Italy. Only a handful of their plays have been translated into Italian, such as: Joan Ure's *Something in It for Ophelia*, *I See Myself as This Young Girl* and *Take Your Old Rib Back*, *Then*; Liz Lochhead's *The Magic Island*, *Mary Queen of Scots Got Her Head Chopped Off* and *Blood and Ice*; Ann Marie di Mambro's *Tally's Blood*; and Sharman Macdonald's *After Juliet* (the only one that has been staged to date). Many other plays by these authors and the works of important Scottish female dramatists (like Sue Glover, Rona Munro, Marcella Evaristi, Jackie Kay, to mention just a few) are still waiting to be translated and performed in Italy.

My contribution to "Crossing Borders" will be articulated in three parts: firstly, I will present the state of the art of the reception (both critical and in terms of translation) in Italy of plays written by Scottish authors from the 1970s to today; secondly I will investigate the reasons for their still

marginalised position in Italian academia, which might also explain why Italian producers and directors continue to ignore them; and finally I will focus on two case studies, the Scottish-Italian dramatists Evaristi and Di Mambro, for the relevance of their themes to the contemporary Italian cultural and political situation.

Gioia Angeletti took her Ph. D in Scottish Literature at the University of Glasgow in 1997, and since 2015 she has been Associate Professor of English literature at the University of Parma. She has published a wide range of essays and articles in international journals. Her major authored and edited volumes include: as author, *Eccentric Scotland: Three Victorian Poets. James Thomson ("B. V."), John Davidson and James Young Geddes* (2004), and *Lord Byron and Discourses of Otherness: Scotland, Italy, and Femininity* (2012); as editor, "Esotismo/Orientalismo", a double issue of *La Questione Romantica* (2004), *Emancipation, Liberation, and Freedom: Romantic Drama and Theatre in Britain, 1760-1830* (2010), and, with Valentina Poggi, a volume on the Scottish playwright Joan Ure (2010). Her main current projects include: an issue of *La Questione Romantica* entitled *East/West Encounters and Transits in Romantic Literature and Culture* (co-edited with Lilla Maria Crisafulli), and two book-length studies respectively titled *Scottish Borderers at the Edge and Core of Empire: Mungo Park, John Leyden, Thomas Pringle, and Scottish Migration Literature 1790-1830*, and *Nation, Community, Self: Female Voices in Scottish Theatre from the Seventies to the Present*.

Friday, October 12, 2018
9.00

Panel: Crossing Cultures

Chair: Virginie Roche-Tiengo (Paris 13 University)

1) Adele D'ARCANGELO (Bologna University)
Alan Bennett in Italy: a British playwright in a Mediterranean context

Since 1996, the year in which a first collection of plays from Alan Bennett was first published in Italy by Gremese Editore, the British playwright has met a special success in Italy with several of his plays and monologues performed on stage by acclaimed theatre companies, or by single actors/actresses. The Britishness of Alan Bennett has been sometimes preserved and rendered as the most specific element of his theatre, or it has been revisited - though never really completely adapted - for the Italian audience. This paper aims at proposing an overview of all Alan Bennett's plays staged in Italy since 1999, when a first production of two of his *Talking Heads* monologues (namely "A Chip in the Sugar" and "Her Big Chance") was performed at the Olimpia Theatre in Rome. My analysis will be put in the picture of Translation Reception Theory in a theatre/stage performance perspective and through my overview I wish to analyse which elements have made Bennett's theatre so successful for its reception in an Italian context. I will also consider who has worked on the theatre production of Bennett's plays, trying to outline how they have been exploited or revisited in order to make his success everlasting.

Adele D'Arcangelo is associate professor at the Department of Interpretation and Translation of the University of Bologna (at Forlì), where she teaches Translation from English into Italian and is coordinator of the MA Programme in Specialized Translation. Her research focuses on Literary Translation, Media and Translation (especially Theatre Translation) and Intercultural Communication in Translators Training. She is also a translator and has translated works by Samuel Beckett, Steven Berkoff and Alan Bennett among others.

2) **Elizabeth SAKELLARIDOU (Thessaloniki University)**

From the post-junta years onwards sea changes in the sociopolitical domain in Greece has called for new, more radical plays in political thinking, sexual ethics and gender politics to be produced on its theatre stages. Under this ideological demand, the new generation of British playwrights such as Mark Ravenhill and Sarah Kane were more than welcome to the raving Greek youths. The new socialist and in-her-face theatre had, and still has – as Simon Stephens’s persisting popularity indicates - a great impact on Greek audiences, obviously because it is very much in the spirit of anger, revolt and despair boiling in the hearts of the Greek public in the protracted situation of economic and social crisis, to which the refugee problem impasse and the alarming rise of the ultra-right have added an extra layer of anxiety. At the same time Caryl Churchill, from the older generation, with her thematic and stylistic diversity, never fell out of favour while Martin Crimp continues to charm with his idiosyncratic language and the quickness and darkness of his thought. On the other hand, poetic drama, in combination with new expressive means of body theatre and space arrangements, has created its own followers. It is in this other strong trend that writers like Howard Barker have found their great admirers among the intellectual and artistic elite both for inspiration and stage experimentation.

In the 21st century, there seems to be greater diversity in the directors’ choice of texts for stage production. Cross-genre adaptations (fiction, narrative, poetry) compete fiercely with official dramatic texts, so that it is harder to categorize preferences and name trends. Also German-originating docu-drama as well as Hispanic theatre have made a remarkable entrance into the Greek theatre market – a turn which obviously has its own sociological explanation in the present situation of Greece. However, one can say for sure that, because of greater familiarity with the English language (if not the culture), contemporary Anglophone Theatre continues to hold its primary position in the attention of Greek theatre practitioners and audiences and, equally, as a source of thematic and stylistic inspiration for contemporary Greek playwrights.

Elizabeth Sakellaridou is Professor Emerita of Theatre Studies at Aristotle University in Thessaloniki, Greece. She has taught on contemporary British theatre, comparative drama, theatre history and performance theory, with special emphasis on space and phenomenology. Her research and publications (books and articles) also move in the area of gender and cultural studies, tragedy and melancholia and the revival of Greek tragedy. Her latest extended essay on the use of glass in contemporary scenography, entitled “Looking from Either Side of Glass” has been published in *Playing Offstage: Theatre as a Presence or Force in Real Life* (Lexington, 2017). Her lengthy chapter on contemporary adaptations of Greek tragedy, entitled “Conflict and the Other,” is under publication in the collective volume *Adapting Greek Tragedy: Contemporary Contexts for Ancient Texts* (CUP, forthcoming). Her two current research projects are (a) on contemporary Greek playwrights and (b) on the recent developments in the hybrid space between performance and phenomenology. She is also a translator from Greek into English and vice versa. Her translation of Aki Dimou’s play *...and Juliet* has been published in the *Oberon Anthology of Contemporary Greek Plays* (2017). She is also actively involved in Greek theatrical life as dramaturg, critic and translator.

Friday, October 12, 2018

11.00

Panel: National Stages (2)

Chair: Mireia Aragay (Barcelona University)

1) Rui PINA COELHO (Lisbon University)

Anglophone Drama in Portuguese Theatre History: through the lens of TEP

Teatro Experimental do Porto (TEP) is the oldest theatre company in Portugal and a forerunner of modern theatre within Portuguese theatrical landscape, premiering its first performance in 1953, under the artistic direction of the influential artist António Pedro, one of the most relevant directors in Portuguese recent theatre history. Founded within the framework of a “theatrical culture association” (the CCT - *Círculo de Cultura Teatral*), the “Experimental Theatre from Oporto” was amateur in its early years and later turned professional in 1957. It was the collective which served as standard-bearer for experimentalism in Portuguese theatre, from the 1950s to the establishment of an Independent Theatre Movement, in the late sixties/early seventies.

Under the fascist and censorship regime of Salazar, TEP’s unique path and singular condition (led by relevant intellectuals and based in Oporto, not in the capital city, Lisbon) permitted the group more artistic freedom than the one it was granted to most of its peers. Thus, ever since its beginning, TEP staged a repertory both congruent and appropriate for its theatrical time. In 1954, only five years after its New York premiere, António Pedro directs Arthur Miller’s *Death of a Salesman* – one of TEP’s most iconic performances. But there were also presented plays by John Millington Synge, John Steinbeck, Eugene O’Neill, William Faulkner, John Osborne, among many others. Anglophone dramaturgy has always been a constant presence in the repertoire of TEP, from its early beginning to present days. More recently, it was staged Miller’s *Death of a Salesman* (2010) and *A View from the Bridge* (2011), John Whiting’s *Saint’s Day* (2012) and John Osborne’s *The Entertainer* (2015), just to name some of the most recent ones.

This paper aims to present and discuss the role of Anglophone drama in recent Portuguese theatre history and to explore its negotiation with Portuguese political and artistic landscape, through the analysis of the repertoire presented by TEP, from the early fifties to present days. Through the discussion of a selected group of plays and performances, I aim to discuss the way these plays were used to establish a critical dialogue with Portuguese theatre, culture and politics.

Rui Pina Coelho (Évora, 1975) is Assistant Professor at the School of Arts and Humanities (University of Lisbon) and a researcher at the Centre for Theatre Studies (Lisbon). He has a PhD in Theatre Studies with a study on the representation of violence in Post-World War II British Realist Drama. He lectures on theatre history, dramaturgy, theatre criticism and contemporary playwriting. As an author, playwright and translator he has worked with several Portuguese theatre companies. Since 2010, he has been collaborating with TEP - Experimental Theatre of Oporto, as a playwright and dramaturgist. He is also a member of the Direction of APCT (Portuguese Association of Theatre Critics) and Director of *Sinais de cena - Theatre and Performing Arts Journal*. He is the author of, among other titles, *A hora do crime: A violência na dramaturgia britânica do pós-Segunda Guerra Mundial (1951-1967)* (Peter Lang, 2016), *Casa da Comédia (1946-1975): Um palco para uma ideia de teatro* (IN-CM, 2009). He has coordinated the volume *Contemporary Portuguese Theatre: Experimentalism, Politics and Utopia [Working Title]* (INDMII/Bicho do Mato, 2017).

2) Clare WALLACE (Charles University, Prague)

Anglophone New Writing on the Czech National Stage

This paper proposes an examination of the role of Anglophone theatre produced in translation by the Czech National Theatre since 2000. Setting aside work by Shakespeare and plays from earlier historical periods, it will concern itself productions of modern and contemporary work. Drawing of the theatre’s archives, the first part of the paper will survey the presence of work from Anglophone provenance in the repertoire and the theatre’s programming decisions. The second part of the paper will investigate specific case studies, in order to explore the ways in which the work has been artistically interpreted and critically received. Case studies will treat a selection of the following productions: Tom Stoppard *Rock’n’Roll* (premiere: 2007), David Harrower *Blackbird*

(premiere: 2010), Lucy Prebble *Enron* (premiere: 2012), Mike Bartlett *Earthquakes in London* (premiere: 2015), Caryl Churchill *Love and Information* (premiere: 2016), Rebecca Lenkiewicz *The Night Season* (premiere: 2017).

Bio: Clare Wallace is an associate professor at the Department of Anglophone Literatures and Cultures at Charles University in Prague. Her teaching is mainly focused on Irish Studies and Theatre Studies. She is author of *The Theatre of David Greig* (2013) and *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama* (2006/7) and is editor of *Monologues: Theatre, Performance, Subjectivity* and *Stewart Parker Television Plays* (2008).

**Friday, October 12, 2018
11.00**

Panel: Identity and Nation

Chair: Eckart Voigts (TU Braunschweig)

1) Giovanna BUONANNO (Modena and Reggio Emilia University)

The Reception of Black and Asian British Theatre in Italy: a preliminary study

Black and Asian British theatre has emerged out of the experience of migration and diaspora of formerly colonized people in Britain and their descendants, and for several decades now has contributed to enriching the cultural landscape of the country. Playwrights and theatre companies have long struggled to be recognized and for many years their work has remained a largely under-researched and neglected area within contemporary British theatre. Only relatively recently have Black and Asian British theatres begun to be the object of more sustained critical inquiry, thanks to the work of critics and scholars based in Britain and beyond. The circulation of Black and Asian British plays outside Britain, though arguably limited, offers interesting insights into the ways in which diversity in British theatre is perceived through translations and staging of plays.

This paper intends to offer a preliminary survey of the Italian reception of Black and Asian British works, which includes both published plays in translation and staged works. I shall discuss, on the one hand, the Italian reception and translation of plays by established Black and Asian British writers, such as Caryl Phillips and Hanif Kureishi, whose work over the years has encompassed a variety of literary genres and has been instrumental in mapping an increasingly multicultural Britain, but I shall also look at the ways in which translators and practitioners, along with institutions such as university drama departments or the British Council have encouraged an understanding of the diversity of British theatre by promoting Black and Asian plays through actual theatre productions or rehearsed readings (e.g. “Short Latitudes”, Bari, 2012; “Intercultural Dialogues”, Milan, 2012).

Giovanna Buonanno teaches English Literature at the University of Modena and Reggio Emilia. She is the author of the monograph *International Actresses on the Victorian Stage* (Modena, Il Fiorino, 2002) and co-editor of various collections of essays, among which *Remediating Imagination: Literatures and Cultures in English from the Renaissance to the Postcolonial* (Rome, Carocci, 2016 with Gioia Angeletti and Diego Saglia). She has published numerous journal articles and book chapters on intercultural drama, modern and contemporary English and Italian theatre, Black and Asian British women’s writing Black British culture.

2) Marilena ZAROULIA (University of Winchester)

Staging the Other/Imagining the Greek: Imaginings of Greekness in the Staging of Post-war British Drama

This paper looks back at material I covered as part of my PhD thesis that I completed a decade ago. The remit of that project was to explore the ways in which Greek theatre-makers and critics responded to plays written by British writers during the second half of the 20th century and early 21st century. The basic argument I put forward is that through the staging of the British ‘Other’ (often alien to Greek socio-political and cultural experiences), we can trace some fascinating changes in the socio-political and theatrical milieu in the country and in turn, in the ways that Greek national identity was imagined and performed since the mid-1970s through to the early 2000s. In other words, my thesis proposes that the British – specifically English – ‘Other’ as expressed in various post-war plays became a reverse mirror for understanding how the Greeks understood and imagined themselves. Hence, that project focused on theatre examples in order to theorize and historicize the state of the Greek nation and configurations of Greek national identity in the last quarter of the 20th century, as I mapped certain tendencies both in production and critical reception of plays including John Osborne’s *Look Back in Anger*, Caryl Churchill’s *Top Girls*, Edward Bond’s *Summer*, Harold Pinter’s *Ashes to Ashes*, Sarah Kane’s *Cleansed*, Mark Ravenhill’s *Some Explicit Polaroids* and David Greig’s *Mainstream*.

In this paper, I will focus on the Greek reception of English plays that were written in the ‘Cool Britannia’ of the late 1990s and were part of a significant wave of British new writing produced in translation in Athens at the turn of the third millennium, often under the aegis of the British Council. From the vantage point of the late 2010s, I wish to revisit the Greek reception of these texts that were called ‘in-yer-face theatre’. I will suggest that although these works initially appeared to be ‘too British’ for a Greek audience, they offered a nuanced and multifaceted picture of that particular historical moment and, in many ways, they predicted the various socio-political and cultural crises that have plagued Europe – and Greece, more particularly – in recent years. I will conclude the paper by suggesting that it is crucial to examine the complex processes of translation, production and reception of these texts that were occasionally read as means of theatrical colonialism. The aim of such a study would be to assess not only the plays’ resonances in other European countries but also in order to review Britain’s thorny relation with Europe and the insight that theatre might have to offer.

Marilena Zaroulia is a Senior Lecturer in Drama at the Department of Performing Arts, University of Winchester, UK. Her research focuses on theatre and performance and the cultural politics of post-1989 Europe. She is the co-editor of *Performances of Capitalism, Crises and Resistance: Inside/Outside Europe* (Palgrave Macmillan, 2015). Her articles on contemporary British drama and theatre, national identity, and performance and migration have appeared in *Contemporary Theatre Review*, *The Journal of Greek Media and Culture*, *RiDE* and *Performance Research*. She is currently working on the monograph *Encountering Europe on British Stages for Drama Engage Series* (Bloomsbury).

Friday, October 12, 2018

11.00

Panel: Made in America?

Chair: Emeline Jouve (Toulouse University)

1) Milan CUKIC (Belgrade University)

Impact of American playwrights on the Serbian Avant-garde Theatrical Scene

This paper will examine how the contemporary theatrical scene of the United States of America was received in Atelje 212, a famous Serbian theater known as a bastion of avant-garde culture throughout history. The examined period of time will be between 1956 and 2006, covering 50 years

of its rich history, during which Atelje has always striven to show the Yugoslavian audience something new and push the limits of what was allowed in the Communist, one-party system whose heavy censorship influenced many other theaters and their repertoires. Playwrights included in this paper will mostly be those who were still controversial in their home country at the time when Atelje dared to perform their plays on the Yugoslavian scene such as Edward Albee, David Mamet, Donald Marguiles, as well as the world famous performance of Hair, the first such in a Communist country, which broke all taboos of the time. The paper will also show how these new ideas were received among the audience but also among the Communist party, as it was the strongest mechanism of control.

References will mostly be gathered from Atelje's own documents and archives, as well as from interviews with actors who participated in many of those plays during the 50-year period. The results found during the research should serve as proof of how progressive and liberal the artistic scene of Atelje was in spite of political pressures and censorship, even more so than in many non-communist countries of the time, such as Italy which was a First World Country during the time.

Milan Ćukić is a Ph.D. student at the Faculty of Philology, University of Belgrade, who is attending a course on American Drama. His main interests are examining the interdependence of literature and historical and socio-cultural contexts of the Post-Civil War era.

2) Xavier LEMOINE (Marne-la Vallée University)

Angels in America: a New American Theater on the French Stage?

On the contemporary French stage, American theater appears to be a minor influence. Is this merely poetic justice redressing the American domination on screen or an erroneous perception that needs to be corrected? By looking at the American productions recently presented in French theaters, we can establish how those shows are often filtered through a vision of American theater as being either realistic drama, bordering on psychology, or super contemporaneous. Tennessee Williams's scripts (but also Arthur Miller whose play *The Crucible* will be staged in Paris in March 2019 after the noted Hove production of *A View from the Bridge*) fits the latter trend. More often than not the French critiques, no matter how they praise the staging tend to assess the quality of the play warily. The American postmodern avant-garde tradition in France goes almost as far back with the Living Theater storming Avignon in 1968, but also Richard Forman, Robert Wilson (etc.) and more recently Reza Abdoh or the Wooster Group. The reception of those shows has been mostly enthusiastic and yet keeping them at a distance by creating a sense of exoticism about them. Do these trends, then, help redefine French and European theatricality or do they nourish a new kind of international theater beyond borders? In other words, are we beyond cultural differences thanks to a universal Anglo-European theatricality or are cultural differences cross-pollinating the French stage? A study of *Angels in America* widely produced in France (Brigitte Jacques, Aurélie Van Den Daele) and in Europe (Ivo Van Hove, Krzysztof Warlikowski) will help us explore how themes grounded in an American context (AIDS, homosexuality, spirituality) and couched in a postmodern epic style could be a measure of a new hybrid American theatricality and its transferability abroad.

Xavier Lemoine is Associate Professor at the University of Paris-East Marne-la-Vallée where he teaches American studies. He wrote his PhD dissertation on Queer Theater and performance in the United States (2001). He is now a member of the research group LISAA. His research focuses on postmodern identities and representations (sexuality, gender, race, class, multimedia, hybridity etc.) mainly in contemporary American theater and performance. He worked as an assistant director (for the Conservatoire National Supérieur d'Art Dramatique in Paris, Théâtre du Soleil and Jeune Théâtre National) and translator (*Baltimore Waltz* by P. Vogel)

His latest publications include articles on intersectional, multimedia and queer performances (« Performer l'intersectionnalité à la fin du XXème siècle », *Horizon/Théâtre*, Presse Universitaire de Bordeaux, 2018 ; « Flux et hybridation: méthode d'acteur multimédia, » *L'acteur face aux écrans*, Féral, dir., Entretiens, 2018 ; « Performing Black Queerness in the U.S. South », *Études anglaises*, 69/2, Percorari, dir., Avril-Juin 2016 ; « *Hedwig and the Angry Inch*, dialectiques queer du spectacle drag », *GRAAT On-Line* issue #19 July 2017). He also published articles on postmodern stagings of Tennessee Williams by Warlikowski and the Wooster Group (*Tennessee Williams and Europe, Intercultural Encounters, Transatlantic Exchanges*. Ed. John S. Bak. Amsterdam & New York: Rodopi, 2014 and in the online journal *Miranda* 8, 2013) and on the underground cinema (*Cinémaction*, n°154, 2015). He co-edited *Understanding Blackness Through Performance: Contemporary Arts and the Representation of Identity* with Anne Crémieux and Jean-Paul Rocchi. (New York: Palgrave Macmillan, 2013).

He is currently working on the queer stand-up stage (« Naissance des comiques gays et lesbiens américains : le rire *queer* comme performance esthétique-politique », submitted to online journal *Miranda*) and a reflection on 21st American dramaturgies (Wooster Group, *The Town Hall Affair*).

Friday, October 12, 2018
14.00

Keynote Address (2)

Peter Boenisch (Royal Central School of Speech and Drama)

Directing across borders: English mise en scène on the Continental stage

While there have been waves of English playwriting leaving their mark on European stages (the 'angry young men' of the 1960s, the 'in-yer-face' writers of the 1990s), the exchange between English and Continental European theatre practice has been much rarer. English theatre only seemed to arrive on the Continent, when directors – such as Peter Brook or Declan Donnellan - turned their back on British stages and left their home country. In recent years, Katie Mitchell has become a pioneer in directing her work both in the UK and in Continental Europe. Yet, nowadays more and more British directors and companies are brought over to work in Europe, such as Robert Icke at Toneelgroep Amsterdam, and Simon McBurney and the collective Dead Centre at Schaubühne Berlin. My lecture will investigate how these directors bring a new sense of anglophone theatre to Europe, which is both influenced by contemporary Continental practices while also influencing European theatre with its distinctly 'English' stage language.

Peter M Boenisch is Professor of European Theatre at the Royal Central School of Speech and Drama, University of London (UK), and lives in Berlin. His research areas are theatre directing, dramaturgy, and contemporary dance, with a particular focus on the German- and Dutch-speaking countries, as well as the institutional aesthetics and politics of the European theatre system. His books include *Directing Scenes and Senses: The thinking of Regie* (Manchester University Press 2015), *The Theatre of Thomas Ostermeier*, co-authored with the German theatre director (Routledge 2016), and the volume *Littlewood – Strehler – Planchon* in the series *The Great European Stage Directors* (co-edited with Clare Finburgh, Bloomsbury Methuen 2018). He also edited the forthcoming 30th anniversary new edition of David Bradby and David Williams's seminal study *Directors' Theatre* (Macmillan 2019). With Rachel Fensham, he is series co-editor of the Palgrave book series *New World Choreographies*. He is also a Fellow of the Berlin-based International Research College *Interweaving Performance Cultures*, and co-founder of the European Theatre Research Network (ETRN).

Friday, October 12, 2018
15.00

Roundtable: Translators & Editors

Chair: Marie-Nadia Karsky (Paris 8 University)

Marianne Drugeon is an Associate Professor at the university Paul-Valéry Montpellier 3. She is a specialist of contemporary British Theatre. She has been organising a yearly workshop on the translation of theatre at the university since 2006. She is a member of the English committee of the Maison Antoine Vitez since 2016 and co-translated with 6 other members Helen Benedict's play *The Lonely Soldier's Monologue: Women at War in Iraq* in 2016. She also co-translated Tom Stoppard's last play with Pr. Florence March, published at the Presses Universitaires du Midi in 2017, and is currently working at the co-translation of another play by Stoppard, *The Invention of Love*, with Dr. Xavier Giudicelli.

Philippe Le Moine is a stage director, dramaturg, producer and translator of anglophone drama. He co-directed the Gate Theatre in London (1997-2000/ 40 plays produced) and created the East Goes West Festival. He also directs his own company '*bonobo*'. From 2001 to 2005, he directs international projects for the National Theatre in London. HE has set up CHANNELS to promote international contemporary drama with France, Argentina, Hungary, Québec, Italy, The Czech Republic and Serbia. Since 2005, he has been directing the cultural programme of the British Council in Paris. Since 2008 he has worked with the Festival D'Avignon in charge of international Relations. He spent 4 years in Belgrade (2011-15) for the French Institute in Serbia and chaired TEATROSKOP. He is now the director of la Cité du Mot, a cultural centre in the Prieuré de La Charité-sur-Loire (France). Philippe Le Moine has promoted projects around translation with the project TRANS-SCRIPT. He has translated Dennis Kelly's plays, and staged works by Dejan Dukovski, Rodrigo Garcia, Serge Valletti, Owen McCafferty, Enda Walsh, Jean-Paul Wenzel, Ignacio Apolo, Marcelo Bertuccio, Milena Markovic, Filip Vujosevic et Bernard-Marie Koltès.

Séverine Magois

After her English studies at University and an acting formation, Séverine Magois specialised in drama translation. She joined the Maison Antoine Vitez – Centre international de la traduction théâtrale in 1992, where she has directed the English translating board. Since 1995, she has translated Daniel Keene's work (Théâtrales edition), and Mike Kenny's plays for young audiences (Actes Su/Heyoka Jeunesse) ; She is D. Keene's and M. Kenny's French agent. She has also translated Sarah Kane (L'Arche), Kay Adshear (Lansman), Terence Rattigan (Les Solitaires intempestifs), Harold Pinter, Martin Crimp (L'Arche), Nilo Cruz (L'Arche), Mark Ravenhill (Les Solitaires intempestifs), Lucy Caldwell (Théâtrales), Athol Fugard, Simon Stephens (Voix navigables), Matt Hartley (Théâtrales), Penelope Skinner, Pat McCabe (Espaces 34), Rob Evans (L'Arche), David Harrower (L'Arche), Aleshea Harris, Nick Payne, Alice Birch, Duncan Macmillan, Jack Thorne...

She was an associate to the artistic committee of the Comédie de Valence, Centre dramatique national Drôme-Ardèche (2010-2014).

In 2005, she was awarded, with Didier Bezace, the Molière 2005 for Terence Rattigan's *La Version de Browning*, best French adaptation of a foreign play. In 2013, she was awarded the Prix de la traduction des Journées de Lyon des auteurs de Théâtre for Matt Hartley's *Brûler des voitures*, and she is now his French agent. In 2017, she was awarded the Prix de la traduction (SACD).

Blandine Pélissier

Michael Raab

Dr. Michael Raab (born 1959) is a translator and lecturer living in Frankfurt/Main. He worked as editor for German television ZDF and as dramaturg at the Staatstheater Stuttgart, the Staatstheater Mainz, the Munich Kammerspiele and the Schauspiel Leipzig. He has written books on Shakespearean productions in Germany and England, the portrayal of the entertainment industry in contemporary British drama, the director Wolfgang Engel and on English plays in the 1990s. He taught at the universities of Konstanz, Leipzig, Mainz and Heidelberg as well as at acting schools in Munich, Salzburg and Frankfurt. At the Mozarteum Salzburg he had a guest professorship. In 2009 he received the journalism prize of the *Anglistentag*. In 2011 he was translator-in-residence at the University of Tübingen.

He translated plays by Catherine Hayes, David Hare, Kevin Elyot, Mark O'Rowe, Catherine Johnson, Lee Hall, Paul Tucker, J. B. Priestley, Kenneth Lonergan, Eugene O'Brien, Gregory Burke, Robert W. Sherwood, Melissa James Gibson, Michael Frayn, Simon Gray, Jonathan Lichtenstein, Laura Wade, Paul Jenkins, Steve May, Claudia Dey, Ali Taylor, Alistair Beaton, David Storey, Peter Morgan, Alexandra Wood, Alan Lyddiard, Ken Davenport, Lucy Prebble, DC Moore, Rachel Axler, Anya Reiss, DC Jackson, Tom Holloway, Trevor Griffiths, Alan Bennett, Tim Price, David Harrower, Joe Penhall, David Ives, Rebecca Lenkiewicz, Luke Norris, Matthew Trevannion, Paul Weitz, Laurent Seksik, Charlotte Josephine, Somerset Maugham, Mike Poulton, Owen McCafferty, Marc Fayet, Deborah Bruce, Rolin Jones, Terry Johnson, Mark Hayhurst, Merlin Holland/John O'Connor, Sam Holcroft, Martin McDonagh, Glenn Waldron, James Fritz, Jeremy Dyson/Andy Nyman, Pascal Rocher, Agatha Christie, William Boyd, Stephen Karam, Ayad Akhtar, Didier Caron, Flavia Coste and Tom Wentworth as well as Claire Dowie's novel "Creating Chaos", Michael Frayn's "Matchbox Theatre" and Michael Chekhov's "Lessons for the professional actor".

Nathalie Rivère de Carles is Associate Professor in English studies of the Renaissance at the University Toulouse Jean Jaurès. She is a specialist of drama history and more precisely of the relations between theatre and diplomacy in the Renaissance period. She directs the bilingual collection of contemporary drama *Nouvelles Scènes anglais* at the Presses Universitaires du Midi. She has published a special number of the *Miranda* journal on **SAMUEL BECKETT : DRAMA AS PHILOSOPHICAL ENDGAME?** She has also edited Tom Stoppard's *Rosencrantz and Guildenstern are dead* and David Greig's *Dunsinane*. She has translated David Farr's *The UN Inspector*.

Caroline Schlenker graduated with a PhD in English Studies in December 2016 with a cross-disciplinary thesis "The Implied Spectator in Sam Shepard's plays: his work at the *Magic Theatre* (1976- 1983)" under the supervision of Prof. Susan Blattès. ESL lecturer at the engineering school Grenoble INP, she has been working on using acting as a tool for learning languages. She has been in charge of implementing the status of Student Artist at Grenoble Alps University after being in charge of coordinating acting workshops for the University as "Chargée de mission Culture". She studied acting at UCI, has been in charge of acting workshops in English in Grenoble, has staged a number of plays for the University and is currently working on the translation of the play "Fool for Love" by Sam Shepard with local actors and musicians.

Sarah Vermande trained as an actress at the Drama Centre London and as a translator at the Université Paris VII. Her translating work covers novels and non-fiction (published under the name Sarah Gurcel) as well as plays. Her dramatic translations into French include plays by James Saunders, Mark Ravenhill, David Farr, Moira Buffini, Alexandra Wood, Linda McLean (with Blandine Péliissier), George Brant (with Dominique Hollier), debbie tucker green (with Sophie Magnaud and Gisèle Joly), Alice Birch and Matthew Hurt, with whom she occasionally translates from French into English. She's an active member of the Maison Antoine Vitez.

Friday, October 12, 2018
16.30

Guest Speakers: Simon Stephens in conversation with Dan Rebellato (Royal Holloway)

Simon Stephens was born in 1971 in Stockport. His plays have crossed borders and are widely performed throughout Europe and worldwide. After his most successful production *Bluebird* (1998), Simon Stephens entered the Royal Court Theatre in 2000 as resident playwright: He taught on the Young Writers' Programme (2001- 2005) and wrote *Hérons* (2001); *Port* (2002); *Country Music* (2004); *On the Shore of The Wide World* (2005 /Olivier Award for Best New Play in 2006). His plays since 2005 include among others *Motortown* (2006); *Pornography* (2007); *Harper Regan* (2008); *Punk Rock* (2009); *Wastwater* (2011); *Carmen Disruption* (2014); *Birdland* (2014); *Heisenberg* (2015); *The Curious Incident of the Dog in the Night-Time* (Olivier Award, 2013/ Tony Awards 2015). In 2011, He adapted Jon Fosse's *I am the Wind* (*Je suis le vent*) at the Théâtre de la Ville, Paris, for stage director Patrice Chéreau. Simon Stephens has also worked with German stage director Sebastian Nübling, who first created some of his plays in Hamburg before they were produced in Great-Britain (*Three Kingdoms*, 2013). He has also started collaborate work with Ivo van Hove. He was the first British playwright in residence at the National Theatre (2005) and is now an Artistic Associate at the Lyric Hammersmith.

Dan Rebellato is Professor of Contemporary Theatre at Royal Holloway University of London and has published widely on contemporary British theatre and his books include *1956 and All That*, *Theatre & Globalization*, *Contemporary European Theatre Directors*, *The Suspect Culture Book*, and *Modern British Playwriting 2000-2009*. He is currently writing *Naturalist Theatre: A New Cultural History* and is co-editing *The Cambridge Companion to British Theatre since 1945*, *The Cambridge Companion to British Plays and Playwrights since 1945* and *Contemporary European Playwrights*. He is co-editor, with Jen Harvie, of the *Theatre &* series for Palgrave Macmillan. He is also a playwright and his plays for stage and radio include *Here's What I Did With My Body One Day*, *Static*, *Chekhov in Hell*, *Cavalry*, *Emily Rising* and *My Life Is A Series of People Saying Goodbye* which have been performed internationally. He has recently completed an award-winning 27-episode adaptation of Zola's huge Rougon-Macquart novel sequence for Radio 4 under the title *Emile Zola: Blood, Sex & Money*.

